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The ART NEWS

VOL. XXXI

NEW YORK, MARCH 4, 1933

NO. 23 WEEKLY



"LIFE OF ST. JOHN THE BAPTIST"

SPANISH, XV CENTURY

This altarpiece, acquired from the Fearon Galleries, New York, has been presented to the San Diego Fine Arts Gallery by Mr. Samuel H. Kress

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THE depression has confirmed an idea which many art collectors have entertained for years, namely, that a real fine work of art is a safer investment than stocks, real estate or speculative bonds. In addition to their commercial value works of art may be termed the essence of our culture and civilization. From the point of view of their educational value in the home, they never pass their dividends. ¶ The present offers an unusual opportunity for this form of investment in the works of leading American artists. ¶ We invite inquiry regarding present prices.

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MARCH 4, 1933

Annual Dinner of A. D. A. L. Draws Art World Elite

**Mr. Harold Woodbury Parsons
Guest of Honor at Brilliant
and Largely Attended Affair
at the St. Regis**

The third annual dinner-dance of the Antique and Decorative Arts League, Inc., which took place on the roof-garden at the Hotel St. Regis on Saturday evening, February 25, was a brilliant affair attended by more than two hundred leaders of the New York art world. The guest of honor was Mr. Harold Woodbury Parsons, art adviser for the Kansas City Art Museum and the Cleveland Art Museum, who with his committee, has during the last two years enhanced the collections of these leading Middle Western museums by important paintings and art objects, for which over a million dollars has been expended.

At the conclusion of the dinner, Mr. Robert Samuels of French & Co., who presided in the absence of the League's president, Mr. Francis Lenygon, expressed the latter's regrets at being unable to attend. A series of telegrams from several members who sent their best wishes for the success of the occasion, though unable to be present, were then read by Mr. S. W. Frankel, who had arranged the dinner with the assistance of Mr. Edward P. O'Reilly and Mr. Robert Samuels.

An outstanding event of the evening was the bestowal on Mr. Felix Wildenstein of this year's Antique and Decorative Arts League bronze medallion, which Mrs. Wildenstein accepted for her husband who was unfortunately absent owing to illness. This handsome medallion, designed by Genevieve Hamlin and executed by the Gorham Company, bears on the reverse: "Mr. Felix Wildenstein, in recognition of your courage and civic interest in further beautifying our city, and erecting a temple of art in one of the most trying times in our history. February, 1933."

The feature of the evening was the presentation to Mr. Parsons of the exquisite silver flagon with twelve matching cups, each inscribed with the name of his yacht "Saharet," which we illustrate in this issue. Mr. Parsons, as guest of honor, gave a brilliant address, which we herewith reprint in part:

"You have honored very deeply two great museums of America in asking me to be your guest at this dinner tonight. I am sure you will join with me in rendering tribute to the memory of that great gentleman of Kansas City, Mr. William Rockhill Nelson, who strove that he might create for Kansas City a lasting vision of the beautiful. I have received tonight on behalf of the trustees of the museum the following telegram which I will read to you: 'Greatly regret cannot attend dinner tonight. Appreciate invitation. Sincerely trust better times are ahead for all of us interested in art. Wish to assure all our friends in New York that we desire cooperate with them every possible way. Hope you will invite them all to attend opening W. R. Nelson Gallery of Art some time early this Fall. (signed) J. C. Nichols.'

"The completion of a new museum of fine arts is always an event that creates great interest among art lovers," Mr.



POLYCHROMED WOOD ANGEL

By ALCEO DOSSENA

A figure from The Annunciation group, in the manner of Simone Martini, included in the collection of the artist's work to be dispersed at the National Art Galleries on March 9.

The American-Anderson Galleries Announce Election of Hiram H. Parke As the Organization's New President

The American-Anderson Galleries, Inc., announced on Monday, February 27, the resignation of R. Milton Mitchell, Jr., as president of the organization. Mr. Mitchell pleads ill health as the reason for wishing to be released from his arduous duties. For many years executive of the old Anderson Galleries, Inc., and recently president of the combined American-Anderson Galleries, Mr. Mitchell has done most valuable work for the organization.

Hiram H. Parke, vice-president of the American Art Association from June, 1923, and of the larger organization since the merger, has been elected president to succeed Mr. Mitchell. No other change whatever occurs in the organization. Otto Bernet, whose term of office as vice-president has been coincident with that of Mr. Parke, remains in office. Cortlandt F. Bishop retains the ownership of the organization, which he acquired in June, 1923, and his interest in its success is as keen as ever. Mr. Bishop is also Chairman of the Board of Directors of the corporation. For long an important figure in the art world, Mr. Bishop is known as a great connoisseur and collector, being the owner of a famous library, and fine collections of prints, etchings and other objects of art.

Parsons continued. "It has especial interest for the art dealer. For the art dealer creates the museum; and the museum creates, in turn, the collector. The museum is a very great asset in the community. After the churches and the temples, nothing is more inspiring than a museum. It has long been an

axiom that the contemplation of beautiful things is a spiritual adventure of high order. The dealer, then, has a profound duty and obligation. For what he creates is bound to become permanent. The museum, in turn, owes a duty and obligation to the dealer. It follows,

(Continued on page 4)

The National Art Galleries to Hold Sale of Sculptures and Terra Cottas by Alceo Dossena

One of the Strangest Talents in Art History Brought to the Attention of New York Art Lovers Through Auction of Forty Works in the Renaissance and Other Styles to Be Held on March 9

Sculptures by Alceo Dossena, whose re-creations of the art of the Renaissance and the antique have astounded leading scholars throughout the world, will be offered at public auction through the enterprise of the National Art Galleries on March 9. Forty marbles and terra cottas, none of which have ever been seen before, are comprised in the collection, which will go on exhibition in the Ball Room of the Hotel Plaza on March 5.

Following the debacle of those who dishonestly capitalized his marvellous talents, of which the details are well known to all the art world, Dossena himself suddenly came into his own. Italy and Germany at once gave him the notice to which his great talents entitled him, and he was honored by scholarly articles and by special exhibitions of his work in these and other countries of Europe. Many patrons, realizing the intrinsic beauty of his work in addition to the extraordinary technical achievement which it embodies, hastened to acquire examples of his sculptures.

In America, among the experts who have made a study of Dossena's work, Dr. Alfred M. Frankfurter has been especially discerning in his analysis of the true elements and values of this artist's sculpture. We cannot do better justice to the subject than by reprinting, in part, Dr. Frankfurter's excellent introduction to the Dossena catalog:

"In the person and work of Alceo Dossena both layman and expert are face to face, let there be no mistake about it, with one of the strangest talents in the history of art. Its primary characteristics were sufficiently sensational and hawked about at the time of their uncovering to require no further enlargement to a familiar public, yet, on the other hand, its serious artistic implications have so escaped general attention that it seems appropriate to indicate them here on the occasion of the first exhibition in America of Dossena's works and their subsequent sale at public auction.

"At the outset, one cannot stress too emphatically the fact that Dossena was not an imitator in the meaning of the term, as it is commonly understood, for he never actually copied a single object. His work . . . is original in the sense that it is subjectively of his own creation, even though, objectively considered, it imitates the impulses and forms of another artist long dead. Not one of the Dossena sculptures, characteristic examples that they are of artists ranging from the IVth century before Christ to the XVIIth of the present era, exists in original from the hands of these men; each one, perfectly related though it is by affinity of material and composition and modeling and idiom to the sculptor to whose manner it has been ascribed, is an original work in the spirit of its prototype. It is the perfection of this accomplishment, perfection to the now

practically notorious extent that these and similar works were accepted by reputable connoisseurs in Europe and America as original works of Classic and Renaissance sculptors, which is the miracle of Dossena. And it is this miracle which, aside from sheer artistic quality, is the most engrossing fact in the contemplation of his *œuvre*.

"But one gains a better conception of Dossena's production and its meaning with the picture of his life well in mind. . . . Alceo Dossena was born at Cremona in 1878, the son of poor parents . . . and is said to have had a talent for facile draughtsmanship at an early age. . . . He was early employed as assistant to a marble mason. Thus one finds laid in Dossena's boyhood the firm foundations for his later career: training in both draughtsmanship and sculpture.

"It appears that his second employer had the task, when Dossena entered his service, of restoring the marble balustrades and columns in churches of Cremona and neighboring towns such as Ferrara, Piacenza and Parma, and young Dossena's first work was to repair objects so that the demarcation between the old and the new would be invisible."

In this way, Dr. Frankfurter points out, Dossena gained "familiarity not only with the technical properties of the medium but also with the individual characteristics of many of the old masters who were amply represented at the scene of his work. He was constantly called upon to match, first the forms and technique of some long dead sculptor, then a specific kind of marble which he afterwards had to treat so that its patina would be identical with that of the original.

"Dossena's aptitude for this work earned him a high reputation as a journeyman restorer of old marbles . . . gradually extending his scope to Classic as well as Renaissance and later sculpture, then to terra cotta, wood, bronze and other plastic media." The writer says further that, after the War, Dossena, "with more free time on his hands than ever before in his hard-working life, indulged what must have been a long latent passion: he began to create sculptures in the spirit of the masters whose works he had so long repaired and restored.

"The rest is practically history. He is said to have disposed of his first work, a Madonna after Donatello, for a ridiculously small sum to a man he met by chance in a cafe. Thereupon followed an almost incredibly large production over a period of ten years, the main characteristic of which was that Dossena seems to have remained a poor man through it all, despite the fact that his works were sold throughout the world at fantastic prices, as original works of the masters in whose manner they were executed. It is this more than anything else which impels one to consider Dossena as a detached

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The Metropolitan Exhibits Series of Assyrian Carvings

By RALPH FLINT

The great entrance hall of the Metropolitan Museum of Art stands newly orientated by the addition of two monumental Assyrian figures that now guard the entrance to the Classical Department. Facing the monolithic Egyptian relics that adorn the north end of the entrance hall, these newly installed Assyrian sculptures inform the visitor of the new department of Assyrian art that has been made possible through the generosity of John D. Rockefeller, Jr., thus enabling the museum to round out its cultural record of the past.

As the director, Herbert E. Winlock points out in this month's *Bulletin*: "If he be so minded, the visitor to the Metropolitan Museum may trace back, branch by branch, the family tree of our art and our culture through the last five thousand years of their history. From our own day, back by way of colonial America, England, France, Germany, and Italy, he can pass through Byzantium, Rome, and Greece, and back farther yet to Crete and Egypt. If he have a mind to follow out the collateral branches of the family, he may turn from Rome and Byzantium to the Arab countries and Persia, with their connections in India and the Far East—all cousins of varying degrees, with whom our direct ancestors have been in more or less close touch from time to time."

Mr. Winlock points out, in continuing, that we have hitherto neglected one of the most important sources of our aesthetic heritage, that of the Mesopotamian countries. Now, fortunately, due to the fact that a portion of the famous collection of Assyrian sculptures brought together by Sir Henry Layard, which came into the market a few years ago, was acquired by Mr. Rockefeller and recently given by him to the Metropolitan Museum, we are able to see exactly how the successive chapters of this amazing history run. The two colossal animals that once stood guardian at the gate of the palace of Ashur-Nasir-Apal II, in the city of Nimrud, IXth century B. C.; the various imposing slabs of sculpture from the same palace, as well as vases, ivories, seals and tablets of Sumerian origin, have been grouped together at the southern end of the Fifth Avenue Hall. Two large faience Babylonian tile panels with lions, brilliantly colored, have been added to this Mesopotamian group for good measure. The various Assyrian plaques, with their strange winged creatures engaged for the most part in pollinating the date palms of that region, the marvelously decorative bands of cuneiform inscriptions endlessly crossing the sculptural designs, are authentic and evocative documents of an art that is one of the most imposing of ancient times, while various other sculptural items illustrate other phases of Assyrian life.

Coincident with the opening of this new Assyrian department, is Gisela M. A. Richter's eminently successful rearrangement of the classical wing, beginning with a general re-ordering of the marbles in the long sculpture hall and the installation of the museum's treasures of Etruscan art in the most southerly gallery that once housed a miscellaneous and none too happy collection of American sculpture. There is also a newly ordered gallery adjoining

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BRONZE MEDALLION



By GENEVIEVE HAMLIN

Presented by the Antique and Decorative Arts League to Mr. Felix Wildenstein, at the annual dinner of the society on February 25, in recognition of his services to art during the past year.

Art World Attends A. D. A. L. Dinner

(Continued from page 3)

therefore, that these two should cooperate.

"For Kansas City such cooperation is especially important. Owing to the great distance of Kansas City from the leading art centers of America, it is apt to be beyond the reach of the circulating exhibitions. There has been in certain quarters a current prejudice against a museum showing dealers' collections. I want to say now that Kansas City has no such prejudice. Kansas City wants to cooperate with the dealers, and we hope that the dealers will lend us freely of their finest treasures. We also trust that some of these will remain in the permanent collection of the museum, and in the hands of private collectors in the vicinity.

"There has been a great deal said lately about 'Buying American.' I think we should, at any rate in the field of art, 'Buy American'; though I doubt whether if things were equal in other markets of the world we would be able to keep that up for long. In the highest interests of art we are bound to buy where our money will meet with the best reward. But the best reason to 'Buy American' is that the American market today presents an opportunity to collectors and museums such as is not equalled in any other part of the world. It is interesting to note in looking over our records that ninety per cent of our acquisitions have been made in the American market. So that, while we cannot say we are one hundred per cent American, we can and do say that we are ninety per cent! I have scoured Europe from Athens to Berlin, and seen everything to be had in the European market. And I can assure you that it does not compare with what is offered in New York.

"This is certainly a time when every collector should purchase in the New York market. For your art standards are today as the rock of Gibraltar in a world where so much is unstable. I congratulate you on the standards which you have set up and kept up, when so many values are sliding. Your League's standards are a protection for the museum and the private collector. The museum and the League must work in close cooperation, for your reputations and ours will stand together."

At the conclusion of the speech, which met with loud applause, Mr. Harry Herschfeld, who was the master of ceremonies and toast-master, added greatly to the gaiety and charm of the evening by presenting a delightful en-

tertainment program, featuring songs and dances. These artistes contributed their services, in return for which the League gave \$200 for the benefit of needy painters and sculptors of Greenwich Village.

Favors, in the form of charming vanity cases each bearing a picture of a favorite dog, were presented to all the ladies. Cigarettes and attractive place cards were provided through the courtesy of the Holland-American Line. A tribute to the success of the evening was the fact that the party did not break up until nearly 2:30 a. m.

The members of the League and the guests who attended the dinner, comprising a large gathering of more than two hundred people prominent in the art world, are as follows:

At the table of the guest of honor, Mr. Harold Woodbury Parsons, were: Mrs. Chester Dale, Mr. and Mrs. S. W. Frankel, Mr. and Mrs. F. Kouchajski, Mr. and Mrs. Siegfried Hartman, Mr. and Mrs. Lionel Strauss, Mrs. O. Bamberger and Mr. Ralph Flint, and seated with Mrs. Felix Wildenstein, who accepted the League's bronze medal in the absence of

her husband, were Mr. and Mrs. L. Tim, Mr. and Mrs. Paul Byk, Mr. Joseph Brummer, Mr. Edouard Jonas and Miss Antoinette Schulte.

Others present were Mr. and Mrs. E. C. Holston, Mr. H. Elgers, Mr. L. de Chollet, Mr. Pierre Durand-Ruel, Mr. Robert Samuels, Mr. Maurice Harris, Mr. and Mrs. Mitchell Samuels, Miss Samuels, Mr. and Mrs. Richard Bach, Mr. Lorenz Kleiser, Mr. and Mrs. John Levy, Mr. and Mrs. Gilbert Gabriel, Mrs. A. Schneider, Mr. Morgan, Mr. Walter Fearon, Mr. and Mrs. C. H. Henschel, Mr. and Mrs. Roland Balay, Mr. and Mrs. Bird, Mr. Germain Seligmann and guest, Mr. and Mrs. Parish-Watson, and Mrs. Victor.

Mr. and Mrs. C. H. Meinhard, Mr. and Mrs. O. Eggleston, Mr. and Mrs. H. Gerard, Mr. W. Frank Purdy, Mr. Walter Grant, Mr. B. Beyer, Miss E. Glendenning, Mr. and Mrs. Karl Freund, Mr. Frederic Newlin Price, Mrs. Edith Halpert, Mr. Maynard Walker, Capt. and Mrs. Daniel Sickles, Miss C. Alfensbuttle, Miss Sybil Egsworth, Mr. and Mrs. Milton Samuels, Mr. and Mrs. Harold Holt, Mr. and Mrs.

Frederic Fraser, Mr. and Mrs. Van der Stratton and Mr. Malcolm Vaughan and guest.

Mr. H. F. Dawson and guest, Mr. Edward I. Farmer and guest, Mr. and Mrs. Lewis Symons, Mr. and Mrs. George Sachs, Mr. and Mrs. Robert Frankel, Miss Elinor Rosenwald, Mr. and Mrs. Claude Sperling, Mr. Harry Sperling, Miss Jean Bellows, Mr. Edward Bratter, Mrs. Marie Sterner, Mr. Bernard Lintott, Mr. Albert Duveen, Mr. and Mrs. Lucien Demotte, Mr. and Mrs. A. Tulin and Mr. and Mrs. J. Furst, Mr. and Mrs. J. Weitzner, Mr. and Mrs. A. Weitzner and Mr. J. Marvel.

Mr. Roland Moore, Mr. Sidney Leger, Miss Gladys Barling, Miss Ruth Irving, Mr. and Mrs. Ralph Chait, Mr. A. Tanaka, Mr. Sonnenschein, Mr. E. P. O'Reilly, Jr., W. H. O'Reilly, Mr. E. P. O'Reilly, Jr., Mr. Harry Hirschfeld, Mr. and Mrs. H. H. Parke, Mr. and Mrs. Wm. Davies, Mr. and Mrs. W. J. Mallen, Mr. B. Mallen, Miss E. Mulrooney, Miss Evelyn MacKnight, Miss Margaret Scott, Mr. and Mrs. Maurice

(Continued on page 14)

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EXHIBITIONS IN NEW YORK

REUBEN NAKIAN

Downtown Gallery

It is perhaps unfair to such a talented artist as Reuben Nakian to start off with a disclosure of the clever stunt that he pulled in his "Portraits of Ten Artists" show, now to be seen at the Downtown Gallery. But I was so impressed by the skill and daring with which this young sculptor has overcome certain purely physical limitations that I think he deserves a big hand for this particular tour de force.

Being confronted with the desire to execute a series of portraits of his fellow artists and with nothing but the lowly plaster in which to work, Mr. Nakian put aside mentally and physically the limitations of his enforced medium and proceeded to do each portrait exactly as if it were being realized in the actual stone or bronze or whatever other medium Mr. Nakian would have used had he been able. It sounds very tricky to palm off a group of plaster heads for marbles or bronzes, but the truth of the matter is that unless you were told I doubt if it would occur to you that the sculptor had not had a full choice of media at his disposal for this demonstration. The two heads of "Pop" Hart have been to all intents and purposes cut from granite. The chunkiness of the stone is evident throughout, and the forms are such as only a hard granite block would yield to a sculptor's persuasions.

Similarly the head of Alexander Brook has all the feeling of a subtly conditioned bronze. This sculptural trick has not been worked so much through clever patinas as by the dextrous handling of the artist, who knew what he was about every step of the way, despite the sorry fact that he was handling the unresponsive plaster more or less by proxy. Peggy Bacon, Joseph Pollet (you would swear this head had been cut from some slaty stone; the strokes go slithering sideways as if the chisel was being hard pressed to get to the gist of the matter), Raphael Soyer, Concetta Scaravaglione, William Harlan Hale, Elmer Rice, and Gaston Longchamp are all given individual and telling characterizations that surely warrant a further translation into the more enduring materials that Mr. Nakian had so securely in mind. It is one of the cleverest shows of the season.



MADONNA AND CHILD

By ALCEO DOSSEÑA

Marble relief in the manner of Pietro Lombardo, included in the collection of the artist's work to be dispersed at the National Art Galleries on March 9.

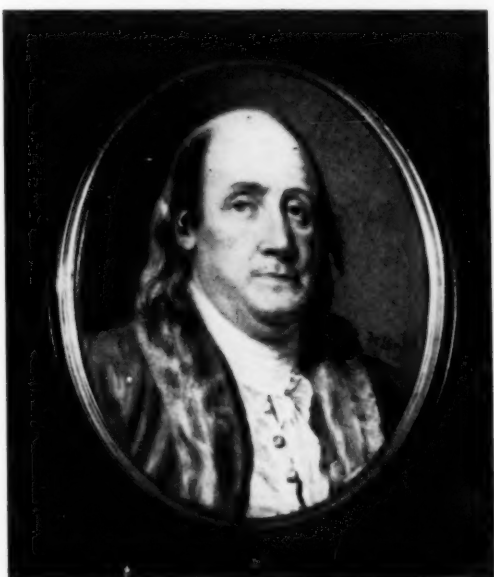
WILLIAM L'ENGLE

Montross Gallery

Without benefit of those frequent halts along the way that help to fortify and revive most artists and with but one previous one-man show to his credit, and that held some dozen years ago, William L'Engle arrives on the metropolitan scene more or less like the goddess who sprang from the sea "fully blown." He comes to the Montross Gallery with a goodly array of oils and

watercolors that are almost entirely in his latest manner—a very wise move on Mr. L'Engle's part, if you ask me, for there is nothing particularly interesting to the general public in retrospective shows unless the man's genius is of such magnitude and consistency as to make a tracing of its course a salutary experience to all concerned. In only one or two figure pieces can I find any traces of the artist that I somewhat dimly recall from the previous

(Continued on page 6)



An interesting enamel miniature of Benjamin Franklin, painted when he was United States Minister in Paris, circa 1780.

Signed by the artist, "de Bréa."

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WILLIAM L'ENGLE

Montross Gallery

(Continued from page 5)

exhibition. He now stands in the full prime of his painting powers, and this status seems to have been definitely clinched by certain painting experiences that occurred last year during a trip to Mexico.

Mr. L'Engle also paints on Cape Cod and many of his best canvases and watercolors have to do with the salty scenes that abound in that painter's haven. Two small shore sketches hanging near the gallery entrance are as fine as anything Mr. L'Engle has done in this direction. I noticed in one of his fisherman studies a certain salute to the work of Karl Knaths, the well-known Cape Codder, but otherwise the artist has kept securely to his own pictorial devices. The large reclining nude is smartly painted, and the "Mexican Scene" is a fine compound of those qualities that modernism has brought into the painter's categories of today. Mr. L'Engle's future seems thoroughly assured, and I trust that the present exhibition will so hearten him in his attitude toward the public that henceforth he will not be backward in coming forward, as we used to say in olden days.

AROUND THE GALLERIES

There appears to be a considerable rush of sculpture to the front these

early March days, what with the Nakian show at the Downtown Gallery, the Fiene show across the street at Mr. Schwartz's cozy little gallery, and now Marion Walton at the Weyhe Gallery with a collection of plastic works that invite the attention of the discriminating gallery-goer. Mrs. Walton was once a pupil of Bourdelle, but she has spent a considerable number of years in rising out of the mists of apprenticeship. Only one of her heads displays any hint of the master's style, and in several instances, particularly in the Mayan-esque wood-carvings, she seems to have leaned over backwards to escape from her earlier sculptural habits. I like her best in her simpler moments, when she is doing such a head as the terra cotta portrait of her boy, or the simplified African gray-stone head with incised lines showing white. Her two negro portraits are finely characterized and there can be no doubt that when she has consolidated her various plastic leanings into one general style, her art should attain very considerable heights.

Pavel Tchelitchev, Russian artist now resident in Paris, is at the Julien Levy Gallery with a group of drawings and paintings in gouache. He belongs to the "little master" group that comprises such men as Berman, Leonide, and Berard, a group that seems to have turned back from any of the fashionable dicta of the moment towards what a Paris critic has termed the "permanent motives of art." His drawings are cast somewhat along the lines of the Renaissance painters, but they have been given a sort of Daumier impulsion and warmth that makes them readily communicable to a modern audience. His three paintings are rich in tone and make one want to see more

of his work in this direction. I trust that Mr. Levy will favor us with such an exhibition next season.

Kurt Baasch, a young German-American photographer, is also showing at this gallery. He belongs definitely to the Stieglitz-Strand school of photography, and has a particular fondness for the modern wayside sign and billboard in all its manifold variations. He has a ready eye for salient detail and a marked feeling for tonal contrasts.

Paul Fiene, who has not had a one-man show in quite a number of years, is at the Gallery 144 West 13th Street with a variety of sculpture in many moods and media. He is an earnest student of plastic art in its most exacting forms, and it is clear that he is determined to track the elements and incidentals of his art to its furthest possible limits. His most spectacular piece, "Rising Figure," a full length over life-size nude, done entirely without models, represents Mr. Fiene's aesthetic credo, in a sense, although it can hardly be classed as his most glamorous work. As the catalog points out, he has "set himself to create a figure which would have the meaning of a human body under certain action-strains and at the same time give the work sculptural meaning in the relation of planes and in the interplay of opposed masses."

I find Mr. Fiene more impressive when actually engaged in cutting into the stone than when building up his forms in clay, his head of W. M. F. being an illustration of his innate feeling for style and accent when cutting towards his ultimate forms. He has done a number of the Woodstock colony, as for

instance, Henry Mattson, Judson Smith, and Henry Billings, and he is also showing a striking head of the late Robert W. Chanler. His animal studies are interesting, particularly the enlarged "Snail" in terra cotta, and the catalog informs us that he purposes to do "a whole menagerie" in time. As William Murrell points out, Mr. Fiene has come to close grips with his art; "his apprenticeship is at an end and he is facing the beginning of his career."

Philippe Le Molt, a young Paris painter, is once more being shown by Georgette Passedoit at her little gallery in East Sixtieth Street. Again Mr. Le Molt demonstrates his very considerable talents as genre painter of sufficiently modernistic tendencies to be quite of the moment. This time he exhibits flower studies and interiors, for the most part, swept in with a fluent brush and with a modicum of pigment. He is cannily wise in his choice of accent, and keeps his colors well muted but without loss of singing quality. A charming painter from any angle.

The Marie Sterner Gallery is showing flower paintings by Hildegard Woodward, done more or less in the style that Georgia O'Keeffe originated. Miss Woodward's enlarged blossoms have a certain natural charm, but they want in any special significance.

At the Delphic Studios, another flower show in the O'Keeffe tradition is being held, this time by Catherine Klenert who happens to be no less than a blood sister of Miss O'Keeffe. Miss

Klenert apparently shares in the family fondness for floral forms but as a painter her chief claim to fame lies in the fact that she is Miss O'Keeffe's sister.

Doris Ulmann is also showing at the Delphic Studios, but her work is with the camera. Her studies of various American types are sympathetically and penetratingly handled, although there is more to be said for her work on the interpretive side than from the purely photographic angle. Her Negroes are wonderfully caught by the camera, and she has also done a number of celebrated folk, such as Albert Einstein, William Butler Yeats, Angna Enters, Lillian Gish, John Galsworthy, and Katharine Cornell.

TAGGART STUDIES
WILBOUR BEQUEST

Edwin L. M. Taggart, assistant in fine arts at the Brooklyn Museum, recently returned from Belgium, where he had conducted special studies to familiarize himself with the Egyptological collection of the late Charles Edwin Wilbour. This important aggregation is now being arranged and classified by Mr. Taggart for exhibition in the museum. The bequests cover various eras in Egyptian history and comprises exquisite vases and decorated pottery, household ornaments, statuettes, jewels and antiquities, many of which are unique. Among the most notable of the treasures are specimens of various types from Tel-el-Amarna, founded by Amenophis IV in the XVIIIth dynasty. These include amulets and sculptured portraits of this powerful pharaoh and of his wife and daughter.

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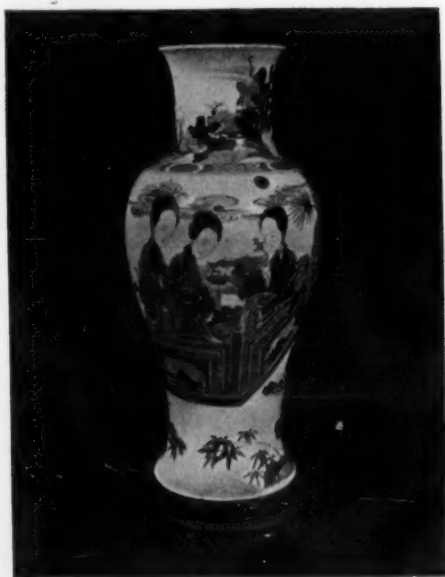
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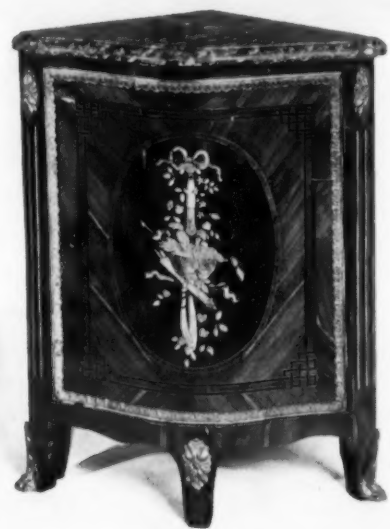
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VOL. XXXI March 4, 1933 No. 23

LETTING DOWN THE BARS

At a time so peculiarly pregnant with change as this particular era, there is little in our social order that is escaping some transforming touch. Even the art museum is beginning to assume a more tolerant attitude toward the mere mechanisms of trade that are indirectly responsible for museum provenance. Hitherto the authorities in charge of public art depots have seemingly rested in lordly unconcern over the ways and means of marketing art, except where certain desirable objects were temptingly presented behind the scenes by highly accredited dealers. For most of the increase in museum holdings has generally been via the collector who finally turns benefactor. There was seldom any public acknowledgment on the museum's part of transactions being put through with art dealers. Indeed, until recently they have been the silent partners in such museum activities as might enlist their invaluable aid.

Today, however, we find the old order beginning to change and the newly conditioned museum commencing to let down the bars as far as the dealer is concerned. The Worcester Museum of Art stressed a varied group of works of art at the opening of its new building this season that were loans from various important New York dealers, and these same important authorities in turn journeyed up to Worcester to give this splendid new art center a gala send off. Now, to carry this new policy a step further, Mr. Harold Woodbury Parsons, speaking at the dinner recently given in his honor by the Antique and Decorative Arts League, openly stated that the new art museum

in Kansas City intended to welcome the dealer to its doors and to encourage his co-operation.

A special part of the new museum is to be set aside for exhibitions of various works of art by the leading American dealers, and these exhibitions are to be staged with the hope of interesting not only the good citizens of that part of the United States in acquiring fine works of art for themselves, but also in spreading before museum authorities articles of vertu that might creditably be added to the holdings of the Kansas City Museum. This policy of active rapprochement with the art dealers, on the part of an American museum, appears to be well in line with the times and contrasts curiously with the strange fate of a certain well known European collector of modern art a few seasons back, whose offer to bring his collection to America for exhibition purposes was flatly turned down by the leading museums, who feared that he might turn out to be that anomalous creature—a collector-dealer.

Kansas City, with no institutional traditions or inhibitions to battle against, has the chance of setting a new mode in museum procedure, one that would do a lot to enliven our great museums, especially in the field of contemporary art. There is always room for improvement, and at this time of advancing thought in so many new directions it is indeed heartening to find the Middle West taking things into its own hands and removing some of the cobwebs from those musty tomes wherein are kept the code of museum proprieties.

Mr. Alec Martin
Of Christie's Is
Here on a Visit

Mr. Alec Martin, well known in the London art world, is now on a visit to New York. Mr. Martin has been with Messrs. Christie for some thirty years, and is today a partner in the firm. As Trustee to the Wallace Collection, Trustee to the National Gallery of Ireland and Honorary Secretary of the National Art Collections Fund, Mr. Martin exerts a powerful influence in the field of art in England.

OBITUARIES

MRS. LUCIEN TYNG

The well known artist and patron of arts, Mrs. Lucien Tyng, died in Nassau on February 22, as a result of cerebral hemorrhage. Mrs. Tyng, who was socially prominent, both in New York city and in Southampton, did especially valuable work this year in aiding needy artists. Her studio at 134 East 74th Street became the center of an indoor art market, where Mr. and Mrs. Tyng, with an aid of a committee of art lovers,

gave a much needed opportunity to struggling painters and sculptors to sell their work. In addition to private sales, a special series of auctions constituted another valuable feature of this worthy enterprise.

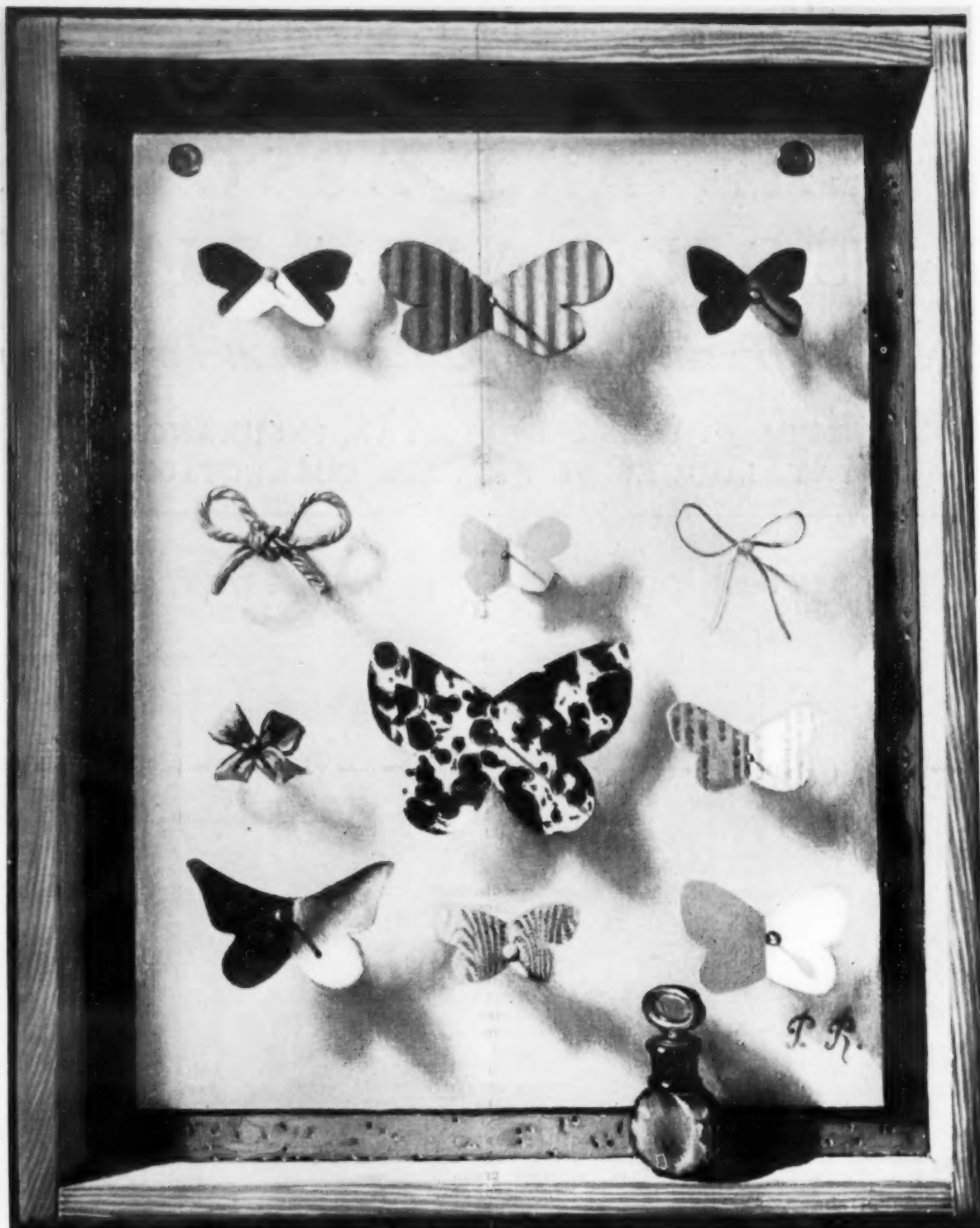
Mrs. Tyng herself was very fond of painting and her scenes near Southampton, as well as landscapes and Oriental subjects have been exhibited as recently as last summer. Mr. and Mrs. Tyng travelled extensively together, and these journeys to far-off places furnished her with much inspiration for painting.

EDWARD BIDDLE

Edward Biddle, well known as a leading patron and connoisseur of art, as well as a lawyer, died in Philadelphia on February 24, at the age of eighty-two. Even within comparatively recent years, Mr. Biddle kept up his writings on art subjects and after he had entered his seventies collaborated with Mantle Fielding in a volume on Thomas Sully. Another of Mr. Biddle's best known works in the art field was *The Memoirs of Jean Antoine Houdon*, done in collaboration with Charles Henry Hart in 1911. Mr. Biddle, who was the oldest living member of the distinguished Biddle family, presided in 1931 at a meeting of the Pennsylvania Historical Society when the picture of William Biddle, founder of the family on American soil, was shown.

BURNELL POOLE

The well known marine artist, Burnell Poole, died on February 22 at Englewood, New Jersey, at the age of twenty-nine. Much of Mr. Poole's most important work was done during the



"LES PAPILLONS NO. 1"

Included in the artist's exhibition now on view at the Brummer Galleries

By PIERRE ROY

world war, when he was made official artist to the British fleet. After the Armistice, he received orders from the United States Government for twelve oil paintings, having as their subject the activities of the navy. Four of these still remain undone, but eight completed canvases of the series hang in the United States Naval Academy at Annapolis. Another interesting commission received by the artist was for a painting of the old *Corsair*, the yacht of the late J. P. Morgan. This picture now hangs in one of the cabins of the new *Corsair*, owned by the present J. P. Morgan.

FERRUCIO VITALE

The noted landscape architect, Ferruccio Vitale, died in New York City on February 27, at the age of fifty-eight, after a long illness. He was a member of the architectural commission of the approaching world's fair in Chicago and in 1927 was named by President Coolidge as a member of the National Fine Arts Commission. In addition to designing many private estates, Mr. Vitale was also responsible for the planning of several model towns and laid out the Meridian Hill Park in Washington as well as many other national parks in the West.

Mr. Vitale also came into prominence by using his influence in arranging for scholarships and in founding the department of landscape architects in the American Academy of Rome, of which he was a trustee. He was furthermore active in promoting cooperative shows of the work of architectural and landscape students. Among the many organizations and clubs of which Mr. Vitale was a member, are the American Society of Landscape Architects, (of which he was a fellow and a past president of its New York chapter); the Architectural League of New York; the Italy-America Society, and the American Institute of Architects, of which he was an honorary member. Perhaps the leading honor which was conferred upon him was the gold medal of the Architectural League of New York awarded him in 1920.

FOREIGN
AUCTION CALENDAR

BERLIN

Graupe-Ball

March 14—The Goldschmidt-Rothschild collection.

DUSSELDORF

Flechteim-Helbing-Paffrath

March 11—Paintings by old and XIXth century masters and German wood sculptures from various Rhenish collections and from the estate of the late Princess Anton Radziwill and the banker F. in Berlin.

Gal. Julius Stern.

March 18—Old and modern paintings.

FRANKFORT

Heinrich Hahn

March—The porcelain collection of Castle Gleichenstein.

COLOGNE

Math. Lempertz

March—The archaeological collection of Dr. Feldmann.

CANNES

Hotel Martinez

March 6-11—The Carlson collection of Far Eastern art.

PARIS

Hotel Drouot

March 8—XVIIIth century furniture and objects of art.

ZURICH

G. & L. Bollag

March 23—The collection of Bertha Weill of Paris.

NEW YORK
AUCTION CALENDAR

American-Anderson Galleries

30 East 57th Street

March 4—Important jewelry from the estates of the late Laura A. Palmer of New York, Mrs. Wm. F. Sheehan of New York, Miriam D. Thropp of Washington, D. C., Charles Hitchcock Tyler of Boston, and other sources. The collection features antique pieces set with old carved rubies, pink tourmalines and Oriental pearls, as well as pearl necklaces and other precious stones set in modern platinum mounts. Now on exhibition.

National Art Galleries

Ball Room, Hotel Plaza

March 9—Forty marbles and terra cottas by Alceo Dossena. Exhibition opens March 5.

Rare Retable Gift of S. H. Kress to San Diego Art Gallery

SAN DIEGO.—Mr. Samuel H. Kress, of New York, recently presented to the Fine Arts Gallery a beautiful XVth century Spanish retable, which he secured from the Fearon Gallery. This fine altarpiece, depicting St. John the Baptist, together with incidents of his birth, preaching, and denunciation of Herod and beheading at the royal banquet, is an addition to the Gallery's collection of the first importance, and is reproduced on the cover of this issue.

Professor Chandler R. Post, writing of the San Diego retable, remarks that "The Aragonese and Catalan manifestations of the international movement often approach each other so closely that it is a ticklish business to determine to which school to assign a given work." He is led, however, to the conclusion, based on stylistic evidences, that it was probably ordered for a church in western Aragon. This same authority finds resemblances as to type and costume between this altarpiece and the one representing St. Andrew at Torralba de Ribera, as well as the relics of the St. Felix example. However, the San Diego retable, being much less contaminated by rusticity than the scenes in the two last mentioned specimens, "makes it futile to claim anything more than manufacture by the same Aragonese coterie."

Professor Post further notes "stylistic associations with the paintings at Aneneta;" and the tooling of the gold background, the accenting of the panel of the central figure of St. John with embossed designs and the large patterns of his brocade mantle, are distinctive characteristics of the indigenous branch of Aragonese international art which is headed by the Sperandee de Santa Fe Madonna.

Professor Post is led to reject the likelihood of a Catalan origin for the altarpiece on the ground that it is related to none of the very definite phases into which Catalan painting of the period is clearly divided. Superficial resemblances are to be noted between this example and the work of the Borrassa shop and other ateliers inspired by Serras' teaching. More especially is the relation seen to the other great Catalan group that surrounded the Master of St. Georges, illustrated by the retable of St. Andrew in the Metropolitan Museum, New York. Nevertheless, Professor Post concludes that these similarities are embodied in little else than the constant resort to the international stock-in-trade and the Burgundian costumes, and they are quite counterbalanced by the positive considerations that may be urged for an Aragonese provenance."

VISITORS TO THE NATIONAL GALLERY

LONDON.—The *Daily Telegraph* gives interesting comments on the reasons for a fall of seventy-two thousand in the numbers of visitors to the National Gallery during 1931 as compared with 1930.

The actual figures are—1931: 562,710; 1930: 634,613. When asked, "Why?" the terse answer was, "No Americans." In the last decade the record attendance year was 1924, with 755,000 odd. The explanation of that was equally terse—"Wembley."



MADONNA AND CHILD AND SAINTS

A marble relief in the manner of Pietro Lombardo, included in the collection of the artist's work to be dispersed at the National Art Galleries on March 9.

By ALCEO DOSSENA

The National Art Galleries to Hold Dossena Dispersal

(Continued from page 3)

talent who created these works without intent to deceive, rejoicing merely in his own facility as an artist.

"In a final consideration of the man and his work, one comes to the conclusion that one faces, in a manner of speaking, the personal nature of a child and the artistic talent of a great actor, of a stupendous impersonator. Only such a combination could have created without the guile always evident in the plagiarized work of art; only such a combination could have so fused itself with the personality of an artist dead for five hundred years to create not copies, but works which the master might himself have executed as logical developments of his known *œuvre*. In the offerings of the present dispersal one sees him in intense activity in the guise of whatever artist he has chosen to imitate, not in line but in spirit, and one stands speechless before the diversity of his repertoire and the faultlessness of his masks.

"If one seeks sharper artistic values, one sees that in the reliefs he has attained the most perfect rendition, perhaps because the dimensional demands were more modest than those of the full figures. Yet the latter, as well as the former, are unfailing indications of the personalities of their original sources; perhaps the most amazing of all is the Annunciation group in the 'manner' of Simone Martini, who was 'unknown' as a sculptor until Dossena transcended himself to create this astonishingly beautiful wood sculpture in the spirit of the master's painting.

"In closing, I must say that I find this sculpture of Dossena of absorbing interest not only for its beauty as a work of art, but also as the first imitative work which I have seen in which I have not been disturbed by an obvious intent to copy and deceive, by that apparent lack of sincerity which,

it had seemed to me, must always signify the imitation in art. It is really this quality of sincerity in Dossena, the almost incredible ability of the man to have worked without affectation and without malevolence in the spirit of the dead past and its masters, which seems to me to make his work as valuable to the collector and museum, for artistic achievement as for scientific documentation."

Dr. Frankfurter's discussion, both of Dossena's unique place in modern art and of the quality of the works in the present dispersal, covers the subject so fully that only a brief commentary upon the various groups in the collection still remains to be made. Taken as a whole, there are gathered here some of the artist's finest achievements, all of them bearing witness to his superb command of whatever style he elects to work in. A series of Madonnas in the manner of Rossellino, designed both as relief plaques and baptismal fonts, show Dossena's masterly recreation of the mood of the early Renaissance. Another group of portrait busts and religious subjects after Donatello recall the great Florentine sculptor in most amazing fashion, while several other impressive works are in the mood of the tender Mino da Fiesole. In a smaller group of Niccolò di Pisano, one sees Dossena's brilliant mastery of a sturdier, more realistic style, while the lovely Annunciation group, in the manner of Simone Martini, which we illustrate, the angel has already been discussed by Dr. Frankfurter. Our two reproductions of works after Pietro Lombardo, are further revelations of Dossena's versatility and brilliance of technique.

A number of other works in various styles will further attract attention. One of the most beautiful and decorative of these is a marble relief in Venetian XVth to XVIth century style. A boldly chiselled bust of de Campo, almost outdoes the great Verrocchio, while the more florid style of the XVIIIth century Bernini is seen in a marble bust of a woman with flower-decked hair.

Among the archaic works there is an amazing striding figure in bronze; a strongly modelled head of a horse with conventionalized mane, and a woman's head in terra cotta, filled with classic

grace. As evidence of Dossena's skill in architectonic composition, we have a Byzantine column of amazingly compact design, chiselled with figures which have the angular strength of their period.

CHICAGO ISSUES ANNUAL REPORT

CHICAGO.—The Governing Members of the Art Institute of Chicago met in the clubroom of the museum on January 17, with Mr. Potter Palmer, President of the Art Institute, presiding. Director Robert B. Harshe delivered on this occasion the annual report of the Trustees. Mr. Percy B. Eckhart and Mr. Max Epstein were re-elected Trustees for the seven year term ending in 1940.

Dr. Harshe made the following comments: The Art Institute began the year (1932) with a meager budget, but the income from many sources being less than had been anticipated. Reductions in expenditures were immediately put into effect. Drastic economies have necessarily lowered the quantity and quality of service rendered the public by the institution but they have enabled the Trustees to report a balanced budget for the year. The membership now stands at 13,349. Total attendance for the year was approximately one million. Student enrollment in the Art school amounted to 3,551.

The Ryerson and Burnham Libraries have served 81,789 readers during the year, while the Department of Museum Instruction reports a marked increase in adult interest and attendance, especially in the evening classes. The Art Institute gave to its members during the year 465 lectures, at which there was an attendance of 140,212 persons. The Extension Department gave a total of 435 lectures, with an attendance of 129,760.

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(Continued from page 4)

the Etruscan room where the museum's splendid collection of Roman and Cyprian glass has been most charmingly installed. The American sculpture for the most part has been shifted to the two long corridors that flank the main staircase leading from the entrance hall of the museum. Prominently displayed in the Sculpture Hall are the Metropolitan's two recent acquisitions in classical art, the archaic "Apollo" and the Lanadowne "Amazon," the latter figure looking much better in the more diffused light of this new setting, though never at any time a work to get much excited over. The "Apollo" again impresses one with the simple strength of the artist's conception.

The new Etruscan Room is a triumph for Miss Richter and her department. It is one of the museum's most spectacular and yet harmonious examples of installation. Prominently displayed are the three terra cotta figures—one a huge head with helmet, done on a scale that would argue a figure some twenty-three feet in height, the other two more than life-size standing figures of Etruscan warriors in striking attitudes, similarly clothed and armed, though radically different in style. These remarkable figures have been held in storage for more than a decade, waiting such a time as the present for proper presentation, and



SILVER SERVICE PRESENTED TO MR. HAROLD WOODBURY PARSONS

This beautiful set, designed and executed by James Robinson, was given to Mr. Parsons by the Antique and Decorative Arts League at their annual dinner. The flagon is after a famous Charles II model; the cups are reproductions of Queen Anne tumblers and the tray is after a George I piece.

they help to illustrate this mysterious and little known period of art. As Miss Richter points out in her *Bulletin* notes

on the collection: "This display affords a new realization of the great art of early Italy. . . Here we have a people,

living not at a remote age, but in the historical, classical period, whose origin is still disputed, whose language

is undeciphered, a people who played a prominent part in history and yet left behind them no written history of literature."

Many of the multitudinous objects in the new Etruscan Room have been gathered together from other parts of the museum; seen together for the first time, they make a brave showing. The black table service, centering about a large urn with finely sustained ornamentation in white line, is a superb pottery group, and the Cenora vases, with their high relief sculptures of horsemen and warriors, touched up in brightest colors, are remarkable pieces of early design and craftsmanship. Other rearrangements in this department, too numerous to mention, have been judiciously effected under Miss Richter's supervision and they will help to make the museum's holdings in this department more useful and attractive to visitors.

The Room of Recent Accessions is featuring Sargent's "Lady With the Rose," an early work of great charm and dignity and one that stirred Henry James to unstinted praise. Two painted satin wood tables, English, late XVIIIth century, are also displayed, as well as a group of paintings by living Americans that were bought by the museum in December. A lovely early landscape by Louis Eilshemius is among them. Henry Varnum Poor, Jonas Lie, Eugene Higgins, David Morrison, and Adolphe Borie are the other members of this strangely assorted group.

CULBERTSON, BAUCHE ET AL
BOOKS

American-Anderson Galleries—Sporting books from the library of Owen Culbertson of New York City, together with selections from the library of Thomas H. Bauche Jr. and others were sold on the evening of February 21, bringing a total of \$7,918.50. The highest price attained in the dispersal was \$470 paid by Alfred F. Goldsmith for the original mss. notes, rough drafts and final versions of part of Washington Irving's "Mahomet and His Successors."

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In the manner of Donatello, Florence, 1386-1466.

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from 9 A. M. to 6 P. M.

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CONDUCTED BY
MR. FREDERICK A. CHAPMAN

Boston Acquires Japanese Scroll Of Great Beauty

BOSTON.—The Museum of Fine Arts, Boston, has recently acquired an early Japanese painting of the utmost importance and rarity. A handscroll entitled "Kibi's Adventures in China," it is painted on paper in strong colors, and depicts the legendary experiences of Kibi when sent in the VIIIth century as an envoy to China. Being one of the earliest Japanese to visit China, he was met with great suspicion. The scroll is a very long one, falling easily into six sections, each depicting one episode in his adventures, and preceded and followed by a written account. Kibi eventually escaped through his cleverness and by the practice of magic, and on his return to Japan became distinguished at the court for his Chinese learning.

The scroll is illustrated in Kokka, No. 260, and other Japanese publications. The February *Bulletin* of the Museum of Fine Arts contains several reproductions, and a translation of the calligraphy. In addition a discussion of the painting by Robert T. Paine, Jr., reveals a fine appreciation and scholarly analysis of a high order. To quote his summing up: "The scroll . . . holds a major position in the history of Japanese mediaeval art. For the purpose of the study of the history of this art it is the most important painting now outside of Japan. In it are united the results of the climax of Fujiwara painting inspired and heightened by the spirit of the new Kamakura period. But beyond all these intellectual considerations rises the hand of a master artist who can mould into a fluent artistic form the bursting vigor of a healthy realism, which is singularly quickened with snatches of psychological exactitude and made to sparkle with passages of humorous incident. Only the greatest artists have been able to visualize and translate the complete onrushings of real life into a vitalized rhythm of color and line."

As early as 1441, according to Mr. Paine, the painting was mentioned in an Imperial diary as then in the Hachimangu shrine in Wakasa province, and it comes now from the Sakai family who have been the lords of this district since the XVth century. It has been traditionally ascribed to Mitsunaga, the supposed artist of many famous paintings in Japan, especially of the Tomo no Dainagon scrolls. Mr. Paine compares the Kibi scroll with the latter works, and comes to the conclusion that it is not from the same brush. It may, he thinks, be by some other late XIIth century artist. Comparing details such as the trees, carriages and architecture in the Boston example with those in various late Fujiwara paintings in Japanese collections, he finds many similarities of treatment. Again, an analysis of the technique of the Kibi scroll reveals an interesting relation to the early manner of painting: "The outline is first lightly sketched in. After this, coloring is applied in such heavy masses as to obliterate the underdrawing. Details are added last on top of the heavy pigments. . . ."

Comparing it in these points with paintings of both late Fujiwara and early Kamakura date, Mr. Paine says that "the artist of the Kibi scroll may on first sight seem more closely related with the swift moving style that is found in the works that cluster around the name of Mitsunaga, but on further examination the heavy pigments, the intensity of contrasting

colors, and the extraordinary detail of all the patterns reveal quite different and older tendencies. . . . The Kibi artist is fully conscious of the new style in its rapid movement. He appreciates it and enlivens each of his figures with it, yet he also adheres to a more painstaking technique than later artists."

Giving due weight to these considerations, Mr. Paine is led to date the Kibi scroll early in the Kamakura period.



"THE COVE"

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Calendar of Exhibitions in New York

Ackerman Galleries, 60 East 57th Street—Etchings and sporting prints.

American Academy of Arts and Letters, Broadway at 155th St.—Paintings by Carl Melchers.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

An American Place, 509 Madison Ave.—Paintings new and old by Georgia O'Keeffe, to March 15.

American Women's Assn., 353 West 57th St.—Winter exhibition by members.

Architectural League, 215 West 57th Street—Recent industrial designs by Walter D. Teague, to March 11.

Arden Gallery, 160 Park Avenue—Artists in caricature and in serious vein, to March 14.

Argent Galleries, 42 West 57th Street—Paintings and sculpture of birds, beasts and flowers by women painters and sculptors, March 6-25.

Artists' Gallery, Towers Hotel, Brooklyn—Work by Charles S. Aiken, to March 7-28; Brooklyn scenes, from March 7-28.

Averell House, 142 East 53rd Street—Sculpture by Wheeler Williams and Laurence Kenny Stevens; sporting prints, to March 15.

Barbizon Plaza Hotel—Paintings by Hobson Pittman, to March 11.

John Becker, 520 Madison Avenue—First exhibition of oil paintings by Elizabeth Blair; recent paintings by Jean Hugo, to March 25.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Bourgeois Galleries, 123 East 57th Street—Exhibition of Oriental Art; paintings by Emile Branchard.

Hotel Brevoort, Fifth Ave. at 8th Street—Exhibition and sale of pictures by needy New York artists, arranged by Artists' Aid Committee, to March 18.

Brooklyn Museum, Eastern Parkway, Brooklyn—Special exhibition of the Friedman bequest. Opening of the new decorative arts wing; special exhibition of Egyptian art.

Brunner Gallery, 55 East 57th Street—Paintings by Pierre Roy.

Business Men's Art Club, Barbizon Plaza Hotel—Fifteen canvases by Irving Holtzman, to March 12.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chail, 600 Madison Avenue—The Ma Chang Kee collection of ancient Chinese bronzes.

Carnegie Hall Art Gallery, 154 West 57th St.—Dutch and American landscapes and marines by Charles P. Gruppe.

Caz. Delbo Galleries, 561 Madison Ave.—Oils by Charlotte Kudlich Lermont, until March 10.

Columbia University, Philosophy Hall—Walter Scott centenary exhibition of mss. first editions, etc.

Delphic Gallery, 9 East 57th St.—Photographs by Doris Ullman and paintings by Catherine Klenert, to March 11.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street—Sculptured portraits of ten artists by Reuben Nakian and watercolors by Stuart Davis, to March 21.

A. S. Drey, 680 Fifth Avenue—Special exhibition of Italian Primitives.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by Derain and of ancient African sculpture, organized by Mr. Paul Guillaume of Paris, to March 11.

Ehrlich Galleries, 36 East 57th Street—Paintings by Old Masters; Mrs. Ehrlich—Dining tables with historical settings.

Fearon Galleries, 25 W. 54th St.—Paintings by Roland Strasser, done in Ball.

Ferragil Galleries, 63 East 57th Street—Cats—porcelain and bronze cats—painted, carved and etched cats—drawn and woven cats, until March 12.

Fifteen Gallery, 37 W. 57th St.—Paintings and watercolors by Charles A. Aiken, March 6-18.

French & Co., Inc., 210 East 57th St.—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery, 141 West 13th Street—Sculpture by Paul Fene, to March 12; works by Ellshemius of the "romantic period."

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal Gatterdam Galleries, 145 West 57th Street—Watercolors of New Mexico and New England by Loran F. Wilford.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Etchings by James Allen, Frank W. Benson, Frank Nankivell, John E. Costigan and George E. Burr, to March 15.

M. Grieve, 386 Park Ave.—Portrait frames. Largest collection of rare examples of all periods.

G. D. R. Studio, 9 East 57th Street—Paintings by Avery, Dodds, Fawcett and Tzwee, to March 11.

Grant Studios, 114 Remsen St., Brooklyn—Etchings by American artists.

Harlow, McDonald Co., 667 Fifth Ave.—Early aquatint and lithographic views of American cities, rural etchings by Alexander Walker, and etchings by Rembrandt's contemporaries.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

International Gallery, 17 West Eighth Street—Paintings by Solman, Sholl, Neal and Spivak.

The Jumble Shop, 28 West 8th Street—Selected pictures by various artists, to March 24.

Marie Harriman Gallery, 61 East 57th Street—Paintings never shown hitherto in America by six foremost modern French masters.

Kennedy Galleries, 785 Fifth Avenue—Prints by old and modern masters.

Keppel Galleries, 16 East 57th Street—Etchings and watercolors by Andrew R. Butler, to March 11.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Etchings of New York, to March 15.

Kleinberger Galleries, 12 East 54th St.—Paintings by old masters.

Kneidler Galleries, 14 East 57th Street—Engravings by Shongauer and Durer, to March 18.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by contemporary Americans, to April 1.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Drawings by Pavel Tchelitchev and photographs by Kurt Baasch, to March 18.

Lilienfeld Galleries, Inc., 21 East 57th St.—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Special exhibition of a group of ecclesiastical handwrought silver made by Arthur J. Stone, to March 18.

Macbeth Gallery, 15 East 57th Street—Group of younger painters, to March 6; selected paintings by Robert Henri, March 7-20.

Macbeth Gallery Extension, 19 East 57th Street—Paintings by sixteen of the best younger American artists, and caricatures by Aline Fruhauf, to March 20.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.—Pastels, watercolors and drawings by contemporary French artists, through March.

Metropolitan Galleries, 730 Fifth Avenue—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Special display of the Friedman bequest. Recent Egyptian accessions (3rd and 5th Egyptian rooms). European fans; print accessions of 1931-32.

Morton Galleries, 559 Fifth Ave.—Paintings by Paul H. Meltner, March 6-22.

Milch Galleries, 108 West 57th Street—XIXth and XXth century American water colors, March 6-25.

Montross Gallery, 785 Fifth Avenue—Recent paintings by William L'Engle, to March 11.

Morton Galleries, 127 East 57th Street—Small paintings by A. F. Levinson; water colors by Josef Lenhard; lithographs by Eugene Fitch, to March 6; paintings by members of the Bronx Artists' Guild, March 6-20.

Museum of the City of New York, Fifth Avenue at 104th St.—Recent accessions of portraits and views of New York. Open holidays 10 a. m. to 6 p. m.; Sundays 1 p. m. to 6 p. m.; other days 10 a. m. to 5 p. m., except Tuesdays, when museum is closed. Admission free except Monday, when fee of 25c is charged.

Museum of French Art, 60th Street—Foreign exhibition, opening March 7.

Museum of Modern Art, 11 West 53rd St.—Retrospective show of paintings, sculpture and drawings by Maurice Sterne; color reproductions of the Mexican murals by Diego Rivera, shown in a modern architectural setting; lithographs and posters by Toulouse-Lautrec.

National Arts Club, Gramercy Park—Studies for mural paintings and sculptural decorations.

J. B. Neumann, 40 East 49th Street—Works by modern American and foreign artists.

New School for Social Research, 66 W. 12th St.—Exhibition of art for the garden by well known sculptors and one man shows of work by Anton Refregier and Enzo Baccante.

Newark Museum, Newark, N. J.—Aviation and its place in art. Special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)

New York Historical Society, 170 Central Park West (76th Street)—Portraits of Mayors of New York City from 1789; ship pictures and related memorabilia, after 1807.

Newhouse Galleries, 578 Madison Avenue—Paintings by William Merritt Chase, to March 25.

Painters' and Sculptors' Gallery, 22 East 11th Street—Paintings by Eloisa Schwab and Mary E. Hutchinson, to March 17.

Frank Partridge, Inc., 6 West 56th Street—Special exhibition of old English needlework from the XVIIIth and XVIIIth centuries held for the benefit of St Luke's Hospital.

Georgette Passedoit Gallery, 30 East 60th Street—Paintings by Philippe Le Molt, to March 31.

New York Public Library, 476 Fifth Ave.—Centenary exhibition of Manet prints, to March 31.

Raymond & Raymond, 40 East 49th St.—The work of living painters in facsimile reproduction.

Rehn Galleries, 683 Fifth Avenue—Paintings by Henry Mattson, to March 11.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters.

Rosenbach Co., 15 East 51st St.—Important collection of manuscripts, books, prints, silver, racing cups and objects of vertu, connected with sports.

Schulthels Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Water colors and etchings of game birds by Roland Clark.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Hey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings and works of art by old and modern masters.

E. & A. Silberman Gallery, 32-34 East 57th Street—Water colors and drawings of Albert Gold, sponsored by L. E. Rowe, director of the Rhode Island School of Design.

Marie Sterner, 9 East 57th Street—Paintings by Hildegard Woodward, to March 11.

Valentine Gallery of Modern Art, 69 East 57th Street—Exhibition of paintings by Picasso.

Vernay Galleries, 19 East 54th Street—XVIIIth century English furniture, porcelain, silver and paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—Oil paintings by Erna L. Lange. American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Special exhibition of Indian art.

Weyhe Gallery, 794 Lexington Avenue—One-man show of sculpture by Marion Walton, to March 18; exhibition of fifty modern prints constituting the most distinguished work in this field during 1932.

Whitney Museum of American Art, 10 West 5th Street—Paintings and prints by Chicago Artists, to March 29.

Wildenstein Galleries, 19 East 64th Street—Opening exhibition in the new building.

Yamanaka Galleries, 680 Fifth Avenue—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.

Howard Young Galleries, 677 Fifth Avenue—"Entering the Twentieth Century." Show of paintings sponsored by the College Art Association, to March 18.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

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Peirson Oriental Art to Be Sold by Freeman and Co.

PHILADELPHIA.—A Collection of Chinese and Japanese art objects, formed over a period of thirty years by Mr. Walter Peirson of Radnor, Pa., will be dispersed on Monday, March 13, at the auction rooms of Samuel T. Freeman & Co., 1808-10 Chestnut Street, Philadelphia. The aggregation represents the result of patient accumulation and selection, and the owner has chosen each item most carefully for its quality.

One of the outstanding single pieces is a translucent green jade vase of Chien Lung period, formerly in the Henry E. Huntington collection. Also notable is a flawless crystal sphere, four and three-quarters inches in diameter. Exquisitely executed ivory carvings and unusual specimens in jade, agate, rock crystal, amethyst, lapis lazuli, rose quartz and lacquer are further attractions of this collection, the greater portion of which is said to have been secured from impoverished members of the old Imperial court.

A well chosen group of snuff bottles, representative of all types and materials, are a further attraction of the dispersal, one of the most charming being a Chien Lung specimen in salmon pink coral. The carved vases and ornaments in various semi-precious stones, all display the great delicacy of craftsmanship characteristic of the Far Eastern artists. Typical of the fine decorative qualities and brilliant technique of these pieces are a lapis lazuli vase boldly carved with foliage and birds in high relief, and another vase in dark green jade with hieratic scrolls, two phoenixes and elephant head handles. A large carving in amethyst crystal representing the peaches of Immortality is remarkable for its unusual size. Especially charming in color and workmanship is a carved turquoise bowl of the Chien Lung period, formerly in the Henry Huntington collection, while a fine green jade vase of this same period, richly carved with a panoramic landscape subject, cascade, figures of the immortals and deities, in free relief, was also once in the possession of Mr. Huntington. Among the examples in white jade, there is a particularly skillfully executed figure of a male deity carrying symbolic peaches, which is also of Chien Lung period.

In the large group of ivory carvings, one finds a great variety of subjects all testifying to the patient skill of Japanese craftsmen, who have long been renowned for their handling of this medium. A number of signed specimens are found in the group. Various objets d'art in cloisonne, satsuma, lacquer, porcelain, etc., round out the collection.

MORGAN, BAUCHLE ET AL FURNITURE AND ART

American-Anderson Galleries—Important English furniture, Oriental rugs and silk carpets, tapestries and objects of art from the collections of Mrs. William A. Morgan, Thomas H. Bauchle Jr., and other sources were sold on February 23, 24 and 25, bringing a grand total of \$50,149. We list below the items bringing the highest prices, together with the names of the purchasers:

- 337—Louis Philippe Savonnerie carpet with the Royal Arms, French, XIXth century; A. Aleons, Son., \$750
- 450—Brussels tapestry, XVIIIth century, "Diana and Endymion"; George Haardt, 750
- 524—William and Mary walnut and needlepoint sofa, English, about 1700; H. M. Rothschild, 700
- 559—Tabriz silk carpet, sang de boeuf field; W. H. Woods, 800
- 564—Royal Persian silk carpet with inscriptions; the inscriptions upon cartouches, verses from Omar Khayyam; W. H. Woods, 1,100
- 574—Persian silk palace carpet; F. H. Argyle, 775



By VAN DYCK
Included in the E. J. Spicer collection of paintings, to be dispersed at the Rains Auction Rooms on the evening of March 16.

NEVIN MUSIC MSS. TO BE AUCTIONED

Original manuscripts of many of the best known works of the famous American composer, Ethelbert Nevin, are to be sold at the American-Anderson Galleries the afternoon of March 15, by order of Mrs. Nevin. An item which will create great interest is the complete autograph manuscript of his suite for piano, "Five Water Scenes," in which occurs the universally known "Narcissus," which first made his name famous throughout the world. Many significant and intimate associations cling to these manuscripts. Another important manuscript is that of "Oh! That We Two Were Maying," the famous song which Nevin composed when only eighteen years old, and which Mrs. Nevin considers her husband's greatest work. The manuscript of one of the last songs written by Nevin, "To Rest," which was on his piano at the time of his death in 1901, is also among the offerings.

Favorite works of the composer are songs especially dedicated to famous persons in the operatic and theatrical worlds and others, such as "The Nightingale's Song," dedicated to Melba, and "An African Love Song," dedicated to Minnie Maddern Fiske. The manuscript of the latter was returned to Mrs. Nevin by her husband shortly after Mrs. Fiske's death. Many other manuscripts of popular works are found in the dispersal, which will all go on exhibition March 8.

A collection of books and autograph letters and a portrait of Henry Clay, the property of other private collectors, are included in the sale. The books feature beautifully printed works issued by various private presses, as well as first editions. Private press books

include examples of fine printing by the Argonaut Press; the Ashendene Press, in which group appears a fine copy of the first octavo edition of Audubon's "The Birds of America."

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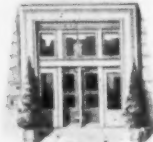
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